2:Newcomb E-4,5 (1951-1952) 1956
NM7 Delaware NM7

cold weather and outside in warmer weather.[138] Perhaps the most exotic garments in the eyes of Europeans were the feather mantles which were used both as robes and as bedding.[139] Lindestrom said: "They also make very fine and beautiful quilts of painted bird feathers. In the first place they tie them with meshes like nets, yet very fine, then fasten the feathers in the meshes, so neat and strong that not one feather can come loose from it; it would sooner go clear off."[140] Besides robes, leggings that extended almost to the hips and moccasins were worn.[141] For winter wear "they say that shoes made of dressed bears skins, with the hair on and turned inside, are very warm, and in dry weather, durable."[142] One source mentioned cornhusk moccasins.[143] Women's dress differed from male attire in that a short skin skirt of a square wrap-around style was worn.[144] Clothing was highly decorated with colored designs of dyed porcupine quills, or it was painted.[145] Hats were not used, although one source mentioned "helmets of hard sticks and strong wood" used for defensive purposes in war.[146] Denton said: "They wear no Hats, but commonly wear about their Heads a Snake's skin, or a belt of their money, or a kind of a Ruff made with Deer's hair & died of a scarlet colour, which they esteem very rich."[147] Children wore little or no clothing in warm weather, but by the eighteenth century girls donned, as soon as they could walk, "a little frock" resembling their mother's costume. Boys at about the age of six began wearing the breech cloth.[148]

Adornment and ornamentation.— Men wore a scalp lock, that is, one tuft of hair was allowed to grow long. Other body and facial hair, if any, was plucked out.[149] "They root out the hair from the forehead backward so that the head is bald up to the crown, and only a hand-breadth of it in circular form is suffered to remain. . . ."[150] Women wore their hair in a bun at the back of the head; it was not cut and sometimes hung to the knees.[151] Face and hair of both sexes were smeared with grease.[152] There was no mention of tattooing during the seventeenth century, but since in the next century it was well established, it probably was an ancient custom:

> The process of tattooing, which I once saw performed, is quickly done, and does not seem to give much pain. They have poplar bark in readiness burnt and reduced to a powder, the figures that are to be tattooed are marked or designed

[138] De Vries, 1909, p. 217; Holm, 1834, p. 119; Heckewelder, 1881, p. 202.
[139] De Vries, 1909, p. 217; Juet, 1909, p. 18; Van der Donck, 1909, p. 301; Heckewelder, 1881, p. 203.
[140] Lindestrom, 1925, pp. 221-22.
[141] Zeisberger, 1910, p. 15; Lindestrom, 1925, p. 199.
[142] Heckewelder, 1881, p. 202.
[143] Van der Donck, 1909, p. 301.
[144] Zeisberger, 1910, p. 15; Skinner, 1947, p. 5.
[145] Heckewelder, 1881, p. 202; Skinner, 1947, pp. 3-4.
[146] Lindestrom, 1925, p. 222.
[147] Denton, 1845, p. 10; Holm, 1834, p. 120, noted the same customs.
[148] Johnson, 1917, p. 280; Zeisberger, 1910, p. 17.
[149] Thomas, 1912, p. 340; Lindestrom, 1925, pp. 195-96; Van der Donck, 1909, p. 300.
[150] Zeisberger, 1910, p. 12.
[151] Smith, 1877, p. 137; Lindestrom, 1925, p. 195.
[152] Van der Donck, 1909, p. 301; De Rasieres, 1909, p. 108; Pastorius, 1912, p. 433.

2:Newcomb E-4, 5 (1951-1952) 1956
NM7 Delaware NM7

from archaeological sites attributed to the Delawares. Copper tobacco pipes were recorded early in the seventeenth century by Juet who said: "They had red Copper Tabacco pipes, and other things of Copper they did weare about their neckes."[167] Lindestrom described the pipes as painted and said that there were some "an ell in length, which are screwed together with leather, to lean on. . .and in these pipe-heads will go a handful of tobacco."[168] In another place he indicated that pipe heads were decorated with birds and animals "very beautifully painted and glazed."[169] Holm said that the pipes were "a fathom long, which they lean upon as a stick."[170] The pottery pipes found in archaeological sites were plainer, being "straight conical tubes, plain or stamped, to elbow-shaped forms decorated with incised or stamped lines."[171] De Laet said they had ". . .tubes for smoking tobacco formed. . .of flint stone ingeniously perforated."[172] Stone pipes, however, are relatively rare in archaeological sites.[173]

Agricultural implements of the women were simple; short-handled hoes were fashioned with a blade of dogwood, stone, tortoise shell, or the scapula of a deer (later bison).[174] The scapula hoe is remembered by living Delawares. The Delawares had pottery vessels, and according to archaeological information the paste varied from fine to medium coarse, grit temper was more common than shell temper, and sherds are usually gray or brown. Vessels had "conical and rounded bottoms" and were "straight walled or rounded." Shoulders were often absent, although some had pronounced shoulders when associated with a collared rim. Decoration, if present, was by roughening with a cord-wrapped paddle. Incised decorative designs were frequent.[175] Containers and other utensils were fashioned of wood, shell, bark, gourds, and tortoise shell.[176] Stone tools are common in archaeological deposits and include "plain or pitted hammerstones, anvil stones, abrading stones, sinew stones, pestles, shallow mortars, choppers (or hoes), picks, netsinkers, paint stones and amorphous pieces of mica."[177] They possessed "stone hatchets" that were hafted to a handle, and another type which was neither grooved nor hafted.[178] The women and old men manufactured the mats, ropes, tump lines, and baskets, which were made from wild hemp, nettle, silkweed, spruce roots, cornhusks, ash splints, papaw bark, elm bast, and rushes. Wooden bowls, dishes, and mortars were made of maple, buckeye, and elm wood.[179] Speck has described fully the block

[167] Juet, 1909, pp. 18-19; De Laet, 1909, p. 49.
[168] Lindestrom, 1925, p. 197.
[169] *Ibid.*, p. 221.
[170] Holm, 1834, p. 120.
[171] Smith, 1950, p. 119.
[172] De Laet, 1909, p. 57.
[173] Butler, 1947, p. 253.
[174] Johnson, 1917, p. 279; Jemison, 1918, p. 47; Zeisberger, 1910, p. 38; Mahr, 1954, pp. 385-86.
[175] Smith, 1950, pp. 117-18.
[176] Pastorius, 1912, p. 384; Lindestrom, 1925, p. 255; Johnson, 1917, p. 281; Speck, 1941, pp. 47, 76-79; Smith, 1950, p. 119.
[177] Smith, 1950, p. 119.
[178] Kalm, 1937, I: 229.
[179] Thomas, 1912, p. 341; Lindestrom, 1925, p. 221; De Laet, 1909, p. 57; Harrington, 1913, p. 224.

2:Newcomb E-4, 5 (1951-1952) 1956
NM7 Delaware NM7

stamp ornamentation of basketry in historic times, possibly a diffusion from the Europeans.[180]

Boats.—Canoes were of two types, a solid dugout canoe and one of birch or other bark. The dugouts were made of tulip poplar, cedar, sycamore, and probably other suitable woods, which were hollowed out by fire.[181] When they wished to venture out to sea or into rough water, two canoes were lashed together. Sails on these vessels were reported, but seem to be post-European.[182] Zeisberger described the manufacture of the eighteenth-century bark canoe, which probably represented the earlier technique:

> These canows are fashioned of one piece of bast, the outer side of which is turned inward, both ends sharply pointed and securely sewn with bast, the inside being stretched out by a ribbing of bent wooden rods, which keeps the canow in its proper form. These canows are so light upon the water that they easily glide away from under the feet of one unaccustomed to them when attempting to stand. ... To make one they choose a tree according to the size of canow desired and peel the bark off carefully so that there may be no rent. If a canow gets out of repair or is punctured...the latter know how to repair it by securing a patch of bast over any opening. Besides, there is a kind of elm-wood bast which they crush or pound fine and which is of a sticky consistency, serving them in place of tar, to keep their canows water-tight so that they do not leak.[183]

These canoes were made of elm, black oak, and hickory bark.[184] Harrington said that for temporary use "six or more logs lashed together in the form of a raft with bark withes carried people and baggage across waters or down streams as required."[185]

Wampum.—The subject of wampum comes up in several different contexts, since its uses ranged all the way from individual ornamentation to negotiatory belts in peace and war. I shall merely examine its form and manufacture since its sociopolitical implications have been discussed fully by Speck and Snyderman.[186] Virtually all the early documents mentioned the possession and use of wampum (often called zeewan or sewan) by the Delawares. Lindestrom, for example, said they had "oblong stones, with holes drilled through them, and threaded on strings. . .one kind [is] black-blue, the other kind white.... In size they are about the length of a wheat kernel and somewhat thicker."[187] He added that it was made by specialists, but says no more on the subject.[188] Fortunately, however, Burggraf has reconstructed the manufacture of wampum from knowledge gained through the material found in Indian workshops on Long Island. The white wampum was made solely from "the central stock of both *F. carica* and *F. canaliculatas*":[189]

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[180] Speck, 1947, pp. 17-19.
[181] Holm, 1834, p. 130; De Laet, 1909, pp. 38, 57; Van der Donck, 1909, p. 301; Mahr, 1954, pp. 382-83.
[182] Lindestrom, 1925, p. 237.
[183] Zeisberger, 1910, p. 23.
[184] Zeisberger, 1778, p. 33; Brinton, 1890, p. 185; Harrington, 1913, p. 223; Mahr, 1954, p. 382.
[185] Harrington, 1913, p. 223.
[186] Speck, 1919; Snyderman, 1955.
[187] Lindestrom, 1925, p. 229.
[188] *Ibid.*, p. 230.
[189] Burggraf, 1938, p. 54.

escape. In the summer and on trips shelter was not considered necessary (Johnson, p. 281; Lindstrom, p. 211). Most villages also contained a "Big House" which served as a place for religious assemblies and council meetings, but both of these functions were sometimes performed outdoors or in the chief's house.

As aids to transportation the Delaware used the carrying straps, pack baskets (used by both men and women) and canoes. Their bark canoes were of birch or chestnut. They also used a dugout made by first burning a suitable log and then scraping the charred portions out with sharp stones and shells (Johnson, p. 280). Vessels capable of ocean travel were constructed by fastening two large dugout canoes together and using mats for sails.[7] In these, journeys were made as far as New England and Virginia (Johnson, p. 280; Lindstrom, p. 237).

Nineteenth century writers were of the opinion that the Lenape used large amounts of copper and perhaps even worked it themselves (Brinton, 1885, p. 52; Abbott, 1885, pp. 774-77). More recent evidence, however, indicates that copper was not abundantly used, the most common form in which it is found being tubular beads, and that it was received solely in trade (Skinner, 1909, p. 28).

Clothing

The clothing of the Indian men consisted in summer of a leather girdle from which hung a flap of leather.[8] At this time of year the Delaware frequently went without footwear (Pastorius, 1700, p. 384; 1698, p. 433; Danckaerts, pp. 169 and 200; Lindstrom, pp. 191-92 and 197). The women's dress consisted of a square piece of leather fringed at the bottom which was bound around the waist as a short skirt (Skinner, 1915, p. 5; Zeisberger, 1910, p. 29). In winter, both sexes added leather leggings, moccasins and robes of animal skins or turkey feathers to this costume. Apparently the skins of bear, deer and raccoon were most commonly used for clothing. All of the clothing was decorated with colored designs of dyed porcupine quills or wampum (Pastorius, 1698, p. 433; Johnson, p. 280; Heckewelder, 1881, p. 202; Skinner, 1915, pp. 3 and 5).

Both sexes decorated themselves with numerous ornaments, the women, however, outdoing the men. Wampum was hung in chains around the neck and from the ears, and woven in bands which were worn around the head, sometimes with a single feather set in them (Pastorius, 1698, p. 434; Lindstrom, p. 196). Around the neck were also worn necklaces of dyed deer hair and native copper, stone and shell pendants and breast plates (Abbott, 1875, p. 327; Heye, pp. 32-42). In addition, men were seldom without their pipe, tobacco pouch and bag of food also hung about the neck (Lindstrom, p. 197). For festive occasions the ornamentation was greatly increased and face paint of various designs added. Hair and skin shining with bear grease was

7: Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

PLATE 3

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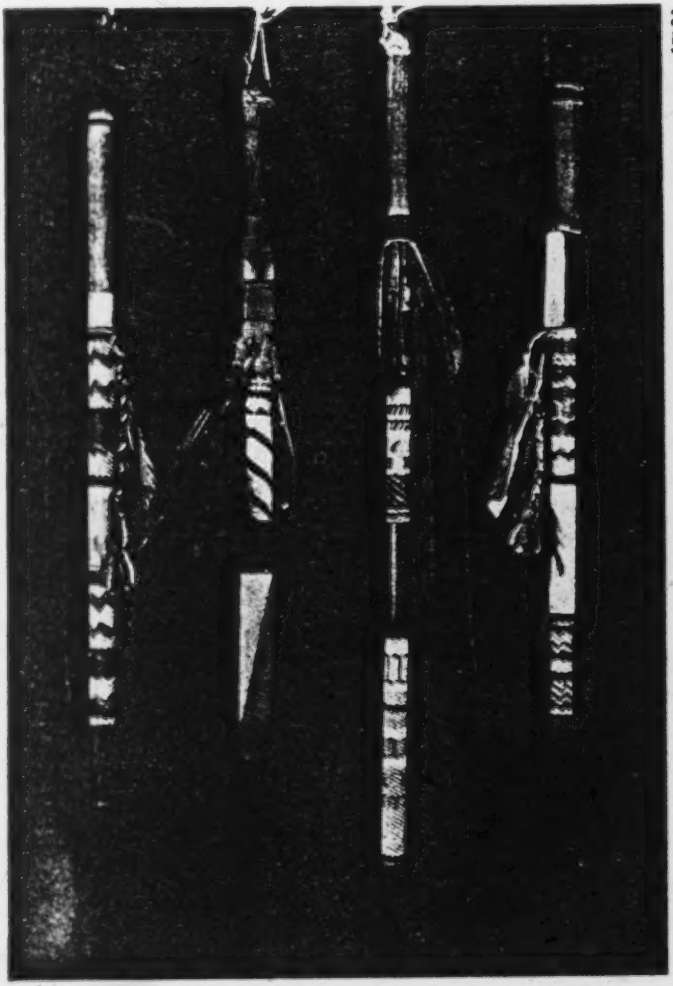

DECORATED WANDS USED BY LEADERS IN SOCIAL DANCES. (Eighteen to twenty inches in length, decorated with bead covering, paint and feather and yarn pendants.) (Photo by F. S. Speck.)

[Facing p. 93]

7: Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

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FIG. 2. DELAWARE DANCE LEADER'S STAFF, decorated with symbolical beadwork, feather pendants and yarn (length, eighteen inches).

PLATE 4

[Facing p. 97]

Poses Showing Manner of Using Rattles in Rites.

Left, Turtle shell hand rattle as held in Dream Recitation Rite. Right, Deer hoof knee or garter rattles as worn in Social Dances.
(Photo by F. S. Speck.)

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7:Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

8:Lindeström T-5 (1654-1655) 1925
NM7 Delaware NM7

CHAPTER XIX.

Concerning the Manufacture of the Attractive and the Artistic Wares of the American Savage People.

Write or read the savages cannot, nor do any other work like the Christians, such as spin, weave, sew, *et talia, etc.* But their work consists[1] in neatly working [various things] by drawing, painting and glazing, as for instance their bags,[2] which they make so large that 1 quart, ½ gallon, yes 1, 1½, 2, 2½, 3 up to 6 gallons can go into them, to keep grain and all kinds of other such [things] in. These they elaborate with all kinds of figures of painted pine roots and also split,[3] painted sticks, unspeakably strong.[4]

They also make very neat tobacco pipes with all kinds of birds and animals on the pipe head, very beautifully painted and glazed.[5] There are also found beautiful colors of all kinds, which we can see by their neat and artistically painted work of bird feathers, tobacco pipes and more such [things]. They also make very fine and beautiful quilts[6] of painted bird feathers. In the first place they tie them with meshes like nets, yet very fine;[7]

[1] *Uthan deres arbete gådr uth på.* Cf. *Vertoogh, N. Y. Col.*, 2, II, 270; *Doc.*, I, 282; Williams, *Key*, 133.
[2] *Notasser.* See above, Chapt. XI, note 7.
[3] *Uppläcka*, to tear up (?); cf. *fläcka sönder*, tear asunder.
[4] Cf. Hodge, *Handbook*, I, 125, 132; above Chapt. XI, note 7.
[5] Cf. Chapt. IX, note 10; Hodge, *Handbook*, II, 257 ff.
[6] *Skiöna fällar. Fäll* usually means skins with the fur, fell.
[7] *Dock mycket grannc.*

10: Speck E-4, 5 (ca. 1925) 1931
NM7 Delaware NM7

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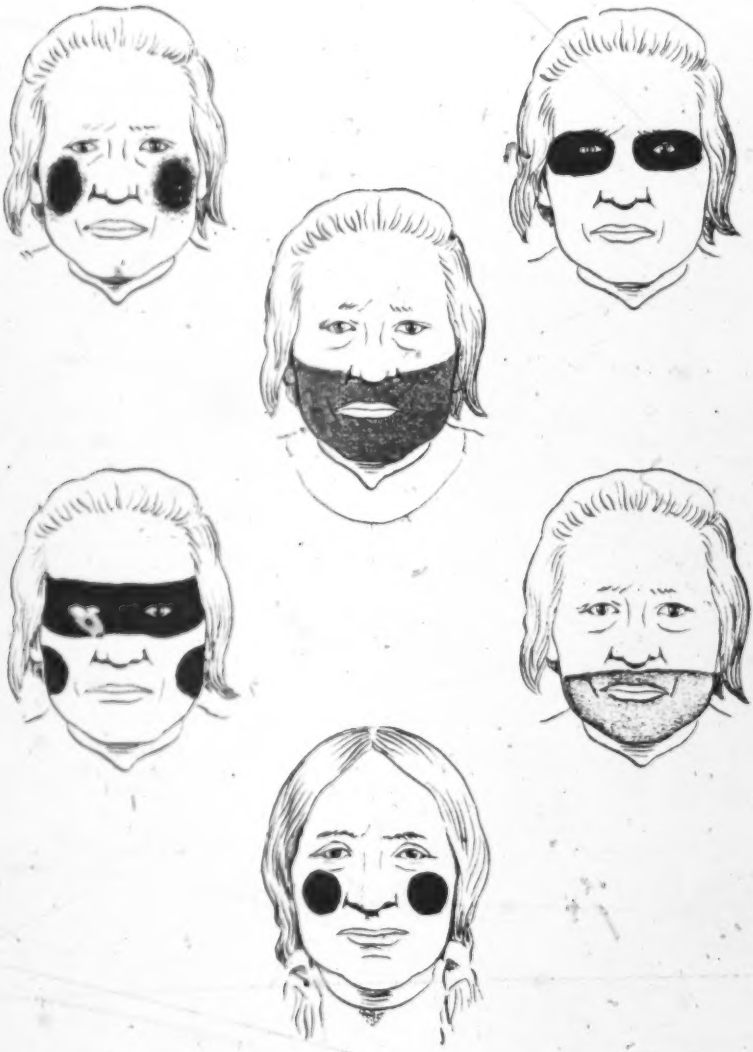

Plate 1—Face paintings of persons taking part in the Delaware Big House Ceremony. [Upper five designs worn by men, (upper center by Samuel Anderson, lower right hand pattern by Little Stout), upper center commonly used by drummers, lower center worn by women.]

p. 78 (A)]

10: Speck E-4, 5 (ca. 1925) 1931
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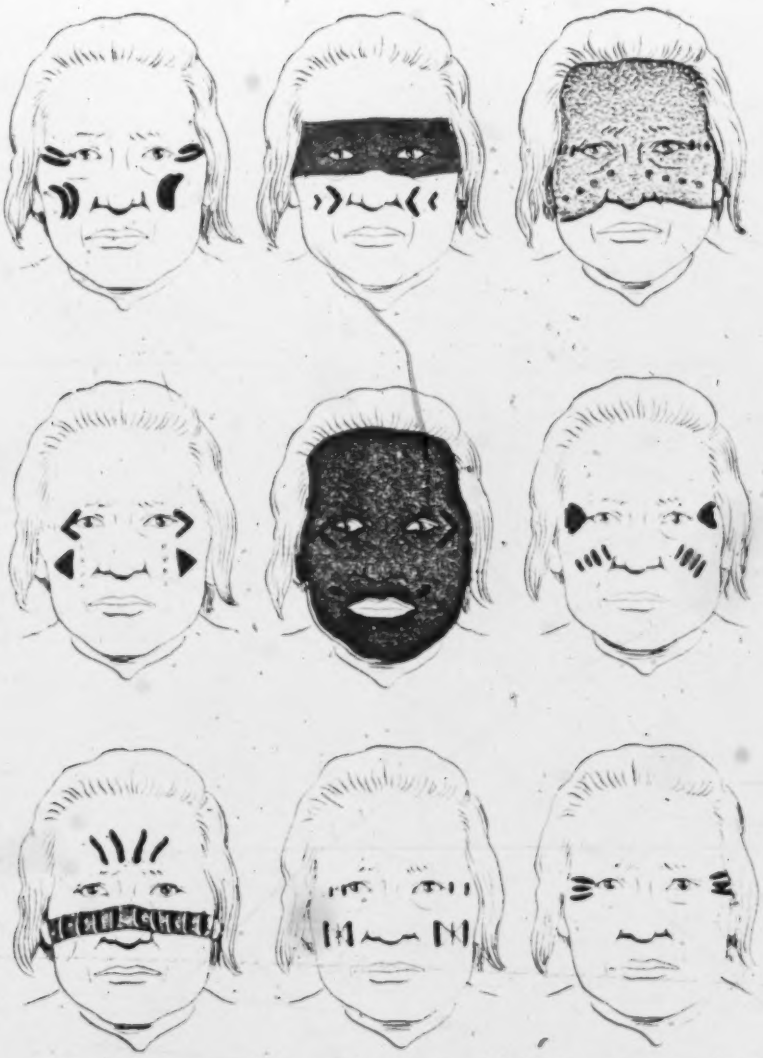

Plate II—Face paintings worn by men taking part in social dances, and only permitted to the drummers in the Big House Ceremony. These are commonly known as warriof's or fancy dress paintings.

[Facing p. 78(B)]

10: Speck, E-4, 5 (ca. 1925) 1931
NM7 Delaware NM7

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Plate III—Face paintings worn by men taking part in Social dances, and only permitted to the drummers in the Big House Ceremony. These are commonly known as warrior's or fancy dress paintings.

[Facing p. 78 (c)]

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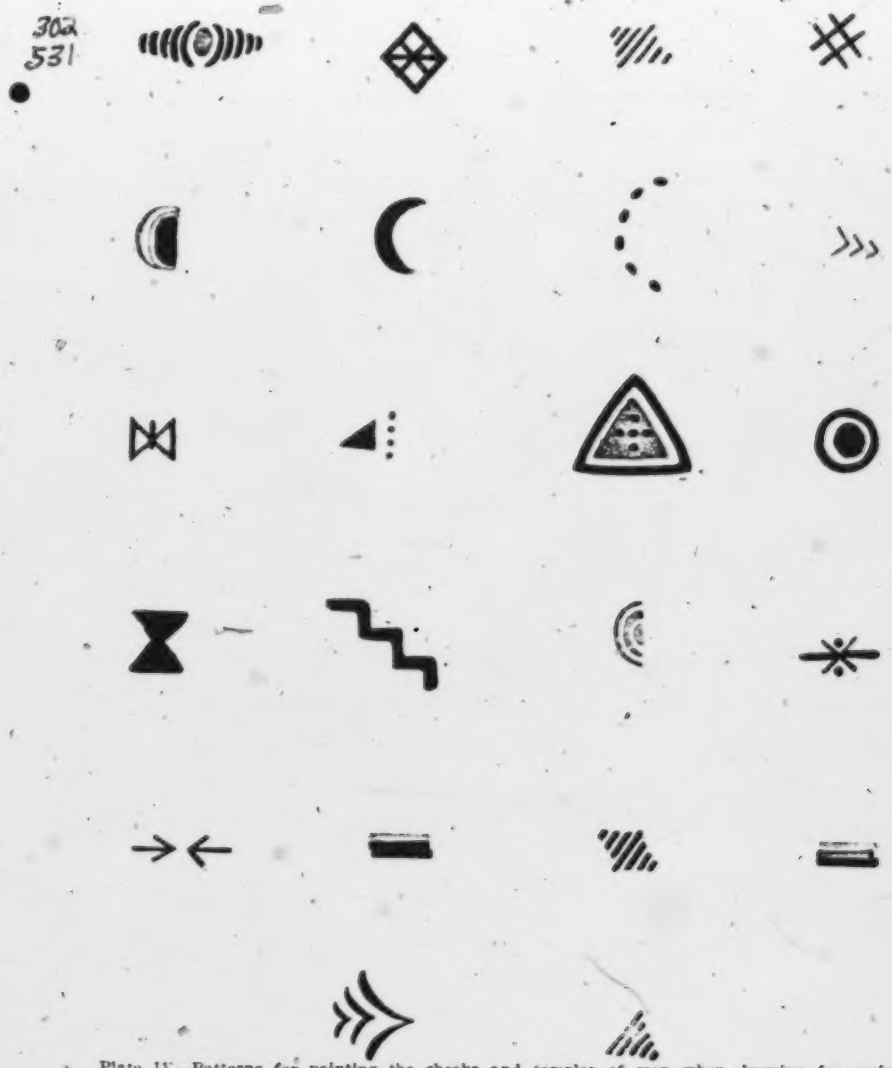

Plate IV—Patterns for painting the cheeks and temples of men when dressing for social dances, but not to be worn in the Big House Ceremony.

[Facing p. 78 (D)]

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463 about 1913. The Delaware women and a few men are yet skilled workers in beads,
531 both in sewed-on designs and in bead weaving. The women are expert in the art of working out intricate designs in ribbon applique on robes, leggings, breech cloths
322 and moccasins. Some wood carving is also
285 done by the modern Delawares and a few make splint baskets.

Designs and Symbolism

531 In the study of Delaware art motifs we find that they fall into two groups. In group A are the ancient earth symbols, floral and geometric (angular) patterns; in group B, the religious symbols of the Peyote Cult. This is a religious teaching and ceremony that arose in the tribe about 50 years ago. Animal and human figures
[172] rarely occur in Delaware art. In archeological finds, representations of the human face in stone frequently occur but those are said to have been the charms owned and worn by certain individuals who had dreamed of the mask spirit and had the right to use its likeness as representative of
[787] the great spiritual force or guardian spirit. If a person saw an animal during his dream quest he would have the right to use the likeness of that particular animal on his
[614] wearing apparel. It is also permissible to have representations of clan animal totems on one's vest or tobacco pouch.

The earth symbols and the "trails" shown in plate 1 are said to be ancient, as well as figures A and B called "clasps" in plate 2. The earth symbols in plate 1 illustrate the
[821] native Delaware belief that the earth rests on the back of a tortoise and that the sun in its daily round goes under the tortoise and comes up on the opposite side the next day. Figure C, plate 1, symbolizes the power of the Creator which is felt in the four corners of the earth. These symbols
[171] occur in the ancient art designs of other Algonkian peoples in northeastern North America from Labrador to southern New England. Floral patterns for moccasin tops or vamps, breech cloths, robes and bags fall into this grouping (plates 3 and 4).

[P. 25, A]

531 also the angular patterns in plate 1 which are used in ribbon applique. The floral [751] patterns are protective, representing the plants which the Creator gave to mankind to cure diseases. It will be noted (plate 3) [291] that the patterns for women's moccasin vamps are plain and narrow in contrast to the wider patterns for men's moccasins.

Techniques

The bead workers and silk ribbon-workers have series of cut-out paper patterns which they use as guides. Typical patterns are shown in plates 1, 3 and 4. In making bead designs the paper pattern is cut out and tacked with thread in position on the article to be decorated. The entire pattern is outlined with white or light colored beads such as blue or pale yellow. The middle portion of the figure is then filled in and in turn bordered with light-colored beads. Then rows of dark beads are filled in to suit the taste of the individual. The paper patterns for silk-work are laid on the ribbon or cloth and the cut-out silk figures are arranged in place on the legging-strips or robes and hemmed down, the stitches being very fine.

286 In weaving the belts, headbands, garters and other ornaments, wool is used for the warp and coarse thread for the weft. Sometimes in constructing the long sashes, which frequently average five feet, the warp strands are attached to a bed post and the worker sits on the bed and weaves. For the shorter articles a cardboard box serves as a loom across which the warp is arranged according to the width desired. This is held on the lap of the weaver.

531 The modern Delaware bead and silk ribbon-workers do not limit the use of colors in their art work but select carefully, and combine a number of colors with very pleasing results.

Geometric and highly conventionalized floral patterns were stamped or engraved on silver brooches, bracelets and other ornaments. Dots, circles, straight and curved lines were used in combinations to form the designs. Small buttons and

[P.25, B]

Small buttons and

531 brooches ranging from ½ to ¾ of an inch
[291] in diameter were used in decorating the capes on women's over-waists. These capes were made to fall over the shoulders covering the upper arm. The silver buttons and brooches were arranged in various patterns sometimes covering the entire cape or collar. Several very old specimens are now extant in private and museum collections.

531 The use of Peyote[1] for ceremonial and
795 medicinal purposes was introduced among
[278 the Delawares about 1880. With the
177] growth of this religious creed a new

[P.26, A]

531
795 sybmolism in art motifs has developed among its followers. Ceremonial wands, prayer staffs and feather fans as well as headbands, arm bands, belts and garters bear geometric figures done in beads (woven or sewed on) symbolizing the Peyote or cactus "button," mind, sky, water, fire and sun's rays. (Typical Peyote designs in plate 1.)

[278] (1) A small species of cactus (**Lophophora Williamsii**) used for ceremonial and religious purposes by certain groups in all tribes between the Rocky Mountains and the Gulf of Mexico, from the Arkansas River southward almost to the City of Mexico. (Bureau of American Ethnology, Bull. 30, **Handbook of American Indians**, Washington, 1910.)

[P. 26, B]

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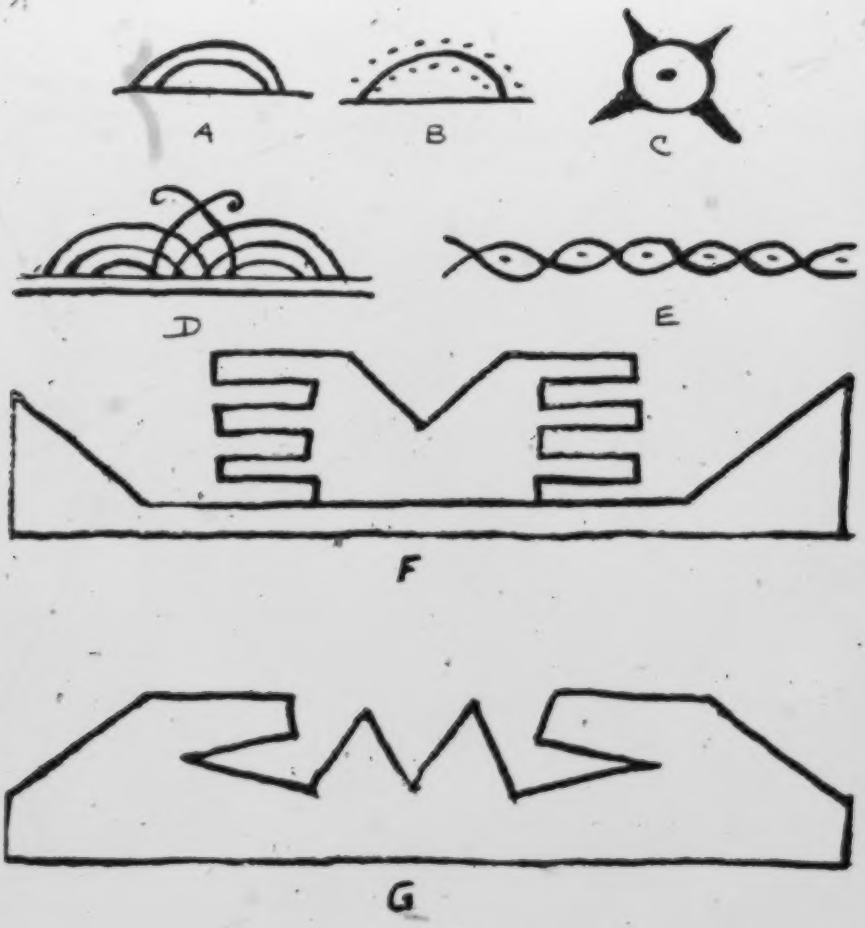

PLATE 1

Cut-out patterns in silk work for leggings and robes

[P.27]

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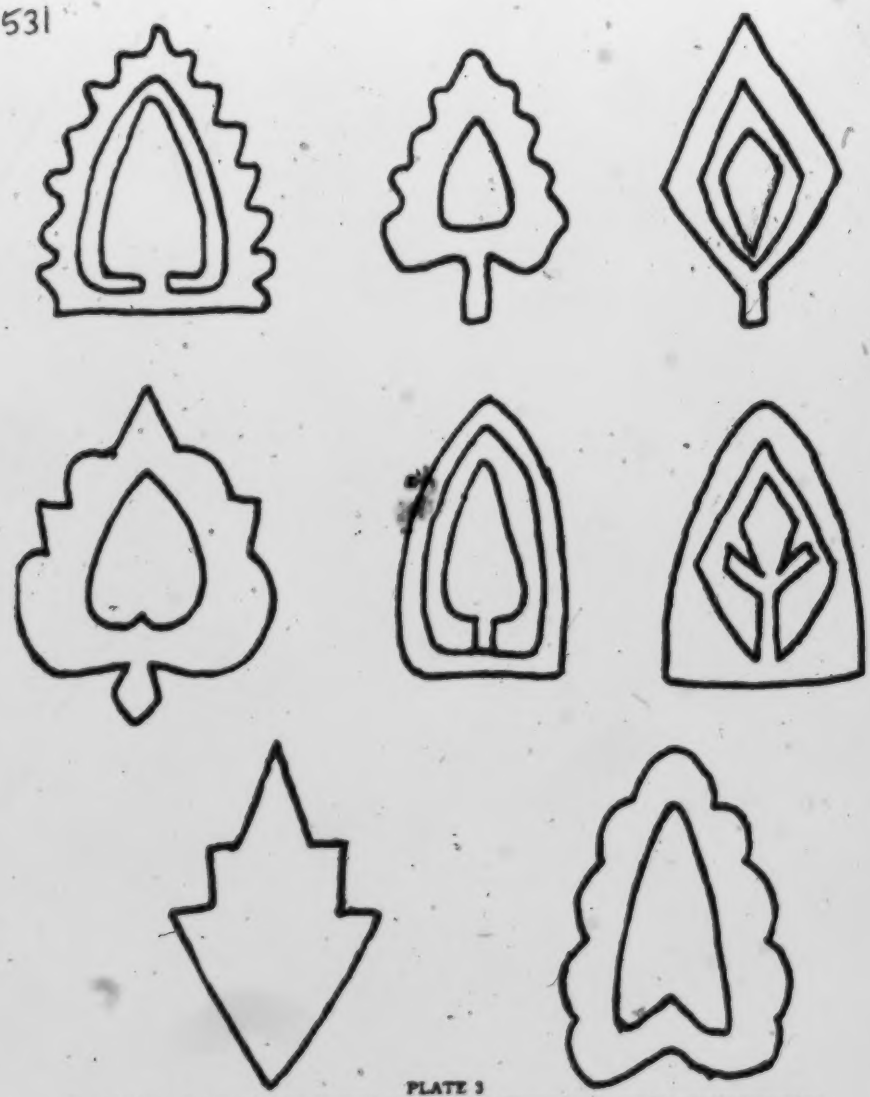

PLATE 3

Toe designs for moccasins derived from leaves. [Two upper rows for men's moccasins, lower row for womens.'] All in beadwork.

[P.29]

[P. 10, B]

121 zon in order that Minsi material may be separated from artifacts pertaining to earlier occupations. The writer herewith presents what he considers to be a reasonably valid list of elements pertaining to Minsi material culture. This list cannot in the light of our present knowledge pretend to anything approaching final inclusiveness or conclusiveness. It is the 1951 model and all rights to make subsequent changes are reserved.

127 In this list I have, of course, leaned heavily upon Ritchie's Bell-Philhower report as well as my own researches both prior to and following the Bell-Philhower "dig". I would also like to acknowledge much valuable assistance derived from access to the splendid collection of material from Minisink Island in the collection of Mr. Rudolph Ludwig, Milford, Pa.

Ceramics

Pipes

172 So far as the writer has been able to
276 determine, no stone pipes attributable to
323 the Minsi have been found in the upper Delaware area or elsewhere. Pipes of pottery occur, but are not numerous. These pottery pipes may be tubular, effigy, or obtuse—angle elbow. (Plate 1, No. 2). [531] Decoration may consist of pointillé, incised lines, corded stick impressions, or may be absent. (Plate 1, Nos. 1 and 3, shows pointillé-decorated pipe sherds.)

Vessels

172 Pottery may be of various Owasco types
415 (Castle Creek Epigonus is rather promi-
323 nent) with punctuate, corded, platted, and beaded designs of several forms, or of Iroquoian types with incised designs in herringbone and other patterns. Rims often exhibit castellations. (See Plate 2. The sherds in the top row and the sherd at the left in the bottom row exhibit Owasco features. The remainder are primarily Iroquoian in motif.) An excellent description

[P. 15, C]

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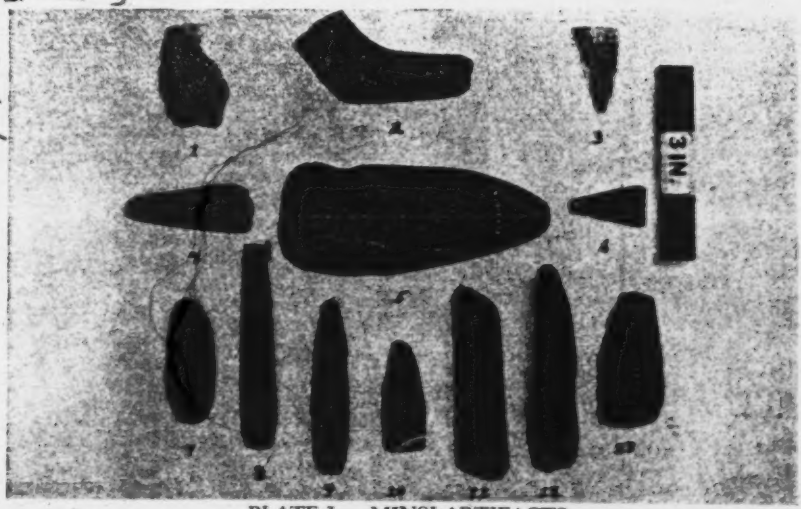

PLATE I. MINSI ARTIFACTS

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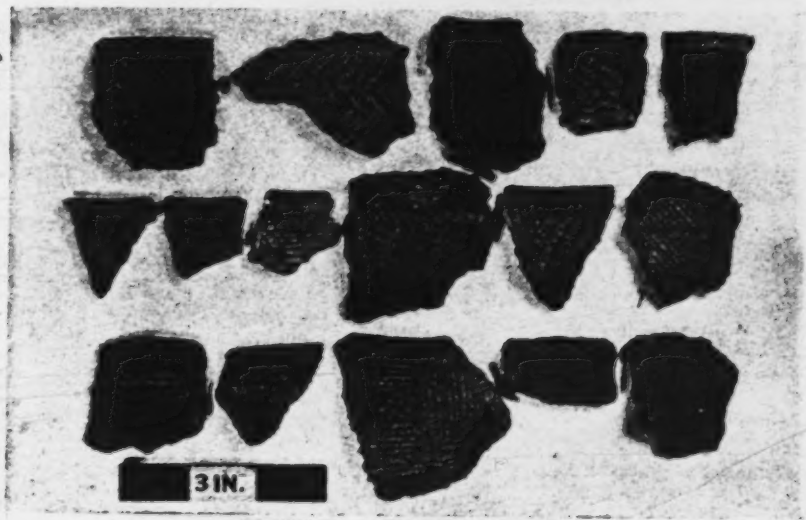

PLATE II. MINSI ARTIFACTS